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Taken altogether it is a notable book. It combines the best of German spiritualistic philosophy (with the transcendentalism left out) with the best of the English materialism, but in a manner entirely reconstructive. Considering it together with the biological movement in psychology it can fairly be maintained that it goes a long way toward laying the foundation for a distinctively American philosophy.

G. E. PARTRIDGE.

*The Psychology of Beauty.* By ETHEL D. PUFFER. Houghton, Mifflin & Co., Boston and New York. 1905.

The attempt has been made in this book to state and apply a comprehensive theory of æsthetic experience, which is based upon elementary psychological facts. The theory itself is outlined in the two chapters entitled 'The Nature of Beauty' and 'The Æsthetic Repose.' The remaining chapters of the book apply, expand and substantiate the theory. The theory itself may be best stated by the author. "Beauty is to bring unity and self-completeness into personality. . . . The personality, as dealt with in psychology, is but the psychophysical organism; and we need to know only how to translate unity and self-completeness into psychological terms. The psychological organism is in a state of unity either when it is in a state of virtual congealment or emptiness, as in a trance or ecstasy; or when it is in a state of repose, without tendency to change. Secondly, the organism is self-complete when it is at the highest possible point of tone, of functional efficiency, of enhanced life. Then a combination of favorable stimulation and repose would characterize the æsthetic feeling. But it may be said that stimulation and repose are contradictory concepts, and we must admit that the absolute repose of the hypnotic trance is not æsthetic, because empty of stimulus. The only æsthetic repose is that in which stimulation resulting in impulse to movement or action is checked or compensated for by its antagonistic impulse; inhibition of action, or action returning upon itself, combined with heightening of tone. But this is *tension, equilibrium* or *balance of forces*, which is seen to be a general condition of all æsthetic experience;" pp. 49f. Since the condition of this theory is muscular tension (for muscular tension, aside possibly from fluid or electrical tension, is the only tension of which one may properly speak in physiology), it is evident that the arts which appeal peculiarly to the eye and the ear are those alone which meet the requirement of the theory. It is, therefore the impression of the reviewer that while the theory fits in admirably with the beauty of Fine Art and fairly satisfactorily with the beauty of Music, the application of the theory to the Drama and to Literature is possible only by a vague and metaphorical use of terms.

H. C. STEVENS.

*Ricerche di Psicologia: Volume primo.* Laboratorio di Psicologia sperimentale, of the R. Istituto di Studi Superiori di Firenze, diretto da F. DE SARLO.

This first volume of Studies from the Florence Laboratory represents the achievement of the director and his pupils, during a little more than the first year of existence of the laboratory. While there is nothing original or even characteristic in the work, it reflects, in a general way, the present status of experimental psychology. The expressive method is the subject of two investigations; there is a quantitative study of the Müller-Lyer illusion, and a study of the perception of intervals of time. The two remaining researches are on dreams and thought transmission. There is also an account of an hallucination.